



Views, Reviews & Interviews
Points de vue, comptes rendus, entrevues



Anne's Anniversary
—Carole Gerson

Devereux, Cecily, ed. *Anne of Green Gables*.

By L.M. Montgomery. Peterborough, ON:
Broadview, 2004. 400 pp. \$12.95 pb. ISBN 1-
55111-362-7.

Gammel, Irene. *Looking for Anne: How Lucy Maud
Montgomery Dreamed Up a Literary Classic*.

Toronto: Key Porter, 2008. 312 pp. \$32.95 hc.
ISBN 1-55263-985-6.

Kessler, Deirdre, adaptor. *Anne of Green Gables:
Stories for Young Readers*. By L.M. Montgomery.

Illus. David Preston Smith. Halifax: Nimbus,
2008. 46 pp. \$10.95 pb. ISBN 1-55109-662-9.

Montgomery, L.M. *Anne of Green Gables*. New
Canadian Library. Toronto: McClelland &
Stewart, 2008. 361 pp. \$17.95 pb. ISBN 0-
7710-9368-5.

Montgomery, L.M. *Anne of Green Gables*. Toronto:
Penguin, 2008. 304 pp. \$25.00 hc. ISBN 0-670-
06780-0.

Rubio, Mary Henley, and Elizabeth Waterston,

eds. *Anne of Green Gables*. By L.M. Montgomery. Norton Critical Editions. New York: Norton, 2007. 445 pp. \$8.25 pb. ISBN 0-393-92695-8.

Wilson, Budge. *Before Green Gables*. New York:

G.P. Putnam, 2008. 387 pp. US\$22.95 hc. ISBN 0-399-15468-3.

Wilson, Budge. *Before Green Gables*. Toronto: Penguin, 2008. 447 pp. \$25.00 pb. ISBN 0-670-06721-3.

The year 2008, which marks the centenary of L.M. Montgomery's novel *Anne of Green Gables*, is distinguished by an array of new books in green covers. Two volumes issued by Penguin Canada—Budge Wilson's prequel, *Before Green Gables*, and a commemorative edition of *Anne of Green Gables*—are bound in the same shade of gray-green cloth, presumably in order to sit as a matched pair once the owner has discarded the not-quite-matching dust jacket of the former. The New Canadian Library reissue of *Anne of Green Gables* is a somewhat richer green, while the Norton edition is distinctly olive. By contrast, the jacket of Gammel's *Looking for Anne* uses green sparingly in order to call attention to its display of the faces of six historical women whose connections with Anne are illuminated within her text. I once heard that there is a myth in the book trade that green is an unlucky colour, but this is clearly not the case when it refers to gables.

Covers of books aimed at the general public

are designed to attract attention and convey something of their contents. Hence, it is interesting to compare the visual presentations of the various volumes discussed in this review. Only the Penguin reissue of *Anne of Green Gables*, headlined "100 Years of Anne," mimics the lettering and *The Delineator* image on the cover of the original 1908 Page edition. The Broadview *Anne of Green Gables*, which appeared in 2004, follows that press' usual practice of encasing its scholarly reprints in vintage photographs. It sports a black-and-white 1908 picture of a teacher with a small all-female class in an Alberta classroom, suggesting to the uninitiated that the book is a realistic novel about schoolgirls. Those who know Montgomery's biography might read it differently: in ironic contrast to the idyllic setting of Avonlea, this image recalls Montgomery's own traumatic teenage year in Prince Albert, Saskatchewan, when her stepmother's expectation that she would help with the children often kept Montgomery

out of school. Very different is the full-colour Norton cover, which reproduces “Two Girls Near a Beach,” a painting by Charlottetown artist Robert Harris. The setting is clearly the Maritimes, and the girl with long, reddish hair, whose hand gesture indicates that she is speaking to the other, somewhat resembles Anne. In addition to representing the book’s locale, this image conveys its themes of girls’ friendships and comfort in nature. The designers of the new New Canadian Library (NCL) edition—whose previous version had featured a different Robert Harris painting, “The Local Stars”—have discarded figures entirely in favour of a photograph of two free-floating old and well-used suitcases. Their connection with Anne is rather vague—most readers know that she arrives at Bright River with just a “shabby, old-fashioned carpet bag” with a faulty handle, and nary a suitcase in sight. More representative is the dust jacket of the Canadian edition of *Before Green Gables*, which depicts a knowing, red-braided Anne gazing directly at the reader while clutching a wary-looking marmalade cat. I find this the most striking of the new images we are offered: this Anne is not escaping into dreamland, and her relationship with the cat is one of the more stable elements in Wilson’s account of the child’s troubled early life. The jacket of the American edition, by contrast, presents a rather gothic and

alienating image that shows the back of a red-braided girl who is heading up a ghostly road toward an ominous house on the horizon. Her arms concealed by her green cloak, this faceless Anne does not engage the reader. The cover of the British edition, which features a sweet-faced, redheaded girl leisurely sitting on a swing, more closely resembles Japanese anime images than Wilson’s child drudge.

The fate of the Claus illustrations in the original edition varies with each reissue of *Anne of Green Gables*. Montgomery’s fans and critics, who have explored almost every conceivable aspect of the book and its author, have shown little more than passing interest in these pictures, even though this was the only one of Montgomery’s novels to be illustrated in this way (see Montgomery, *Selected Journals* 4:194–95; Woster). Margaret Atwood’s recent sardonic description of them as “unsettling, as everyone in them has a very small head” (R1), does not enhance their appeal. Only three of the original eight were retained for *The Annotated Anne of Green Gables* (1997), where they were diluted with many other images and illustrations. Due to their dark shading, the Claus pictures are difficult to reproduce effectively. Of the books included in this review, the Norton and Broadview editions show them best; they are fuzziest in the Penguin edition. The latter, described on the



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publisher's *100 Years of Anne* website as the "100th Anniversary Collector's Edition" and an "official 100th anniversary edition" ("100th Anniversary"), and on its own back cover as a "special gift edition," does not replicate the first edition of 1908. It lacks both Montgomery's dedication, "To the memory of My Father and Mother," and the title-page epigraph from Browning, both of which appear in the NCL and Norton editions.

Aside from epigraphs and covers, what serves to distinguish the two new Canadian trade editions of Canada's best-known juvenile novel? Readers of the Penguin text begin with a pleasant introduction co-authored by Montgomery's grandchildren, Kate Macdonald Butler and David Macdonald. Readers of the new NCL edition, on the other hand, are treated to Margaret Atwood's incisive afterword, unchanged from its appearance in the first NCL edition of 1992, which formed the basis of her recent centennial essay on Montgomery, printed this spring in the *Observer* and the *Globe*

and Mail. It is curious that, with this title, Penguin follows the English style of punctuation, which uses single quotation marks rather than double, a practice not pursued in *Before Green Gables*. In an overtly commercial gesture (albeit faithful to publishers' practices a century ago), the back of this edition includes advertising for Penguin's two other commemorative books, *Before Green Gables* and *Imagining Anne*, Elizabeth Epperly's edition of two of Montgomery's scrapbooks (reviewed by E. Holly Pike in this issue of *CCL/LCJ*). The new NCL edition is both larger and more expensive than the handy format it replaces, and it now omits chapter numbers and a list of illustrations. Editorial carelessness is further evident in McClelland & Stewart's failure to update its concluding list of Montgomery publications, which cites just the first two volumes of the *Selected Journals*. In their Norton edition, Rubio and Waterston inform us that the American publisher, Roger W. Straus, purchased the faltering L.C. Page Company in

1956 in order to acquire the copyright to the lucrative *Anne of Green Gables* (250). The same commercial instinct seems to override production values in these two new trade editions.

The two new critical editions offer greater scope for comparison. Both have the advantage of being able to draw on *The Annotated Anne of Green Gables*, which was the first extended effort to explain Montgomery's rich tapestry of allusions and quotations, illuminate now-obscure details of nineteenth-century daily life, and deal with variant editions. While both new editions are based on the 1908 Page edition as the most reliable copy-text, they anticipate quite different audiences. The Broadview edition, edited by Cecily Devereux, addresses academic, Canadian readers who are expected to be conversant with current critical discourse and have access to common scholarly resources. On the other hand, the Norton edition, prepared by Mary Rubio and Elizabeth Waterston, is a "desert island" volume that addresses readers who have little familiarity with Canada; it will, therefore, be extremely useful to international students. The degree of difference between these editions is evident in their contrasting lists of supplementary materials: there is surprisingly little overlap other than Montgomery's 1896 essay, "A Girl's Place at Dalhousie College" and three early reviews from the *New York Times*, the *Toronto*

Globe, and the *London Spectator*.

In situating *Anne of Green Gables* in relation to its sources and the context of its composition, Devereux's introduction draws attention to the book's predecessor, a Sunday-school novel titled *A Golden Carol*, whose manuscript Montgomery had destroyed and which remained unknown until her reminiscence in her 1925 journal was published in 1992 (Selected Journal 3:240). Devereux's account of the genesis of *Anne of Green Gables* accentuates Montgomery's conservative socio-religious environment and her apprenticeship in writing for Sunday-school serials. She argues that

[a]lthough second-wave feminist readings have foregrounded a conception of the heroine's agency and of the extent to which *Anne of Green Gables* demonstrates its concern with restrictive ideologies of gender, the categorization of the novel in terms of feminist politics (the idea that it is a "feminist" novel) is nonetheless complicated by Montgomery's own frequently articulated position outside of early twentieth-century feminism. (26)

In line with her other publications about women writers of the period, notably her recent book, *Growing A Race: Nellie McClung and the Fiction of Eugenic Feminism* (2005), Devereux reads *Anne*

of *Green Gables* as “pervasively and didactically maternalist” (28), typical of “the rhetoric of maternalism that was circulating then in the discourse of ‘race’ improvement, in Anglo-imperial contexts and for the empire” (29). Devereux’s ample footnotes focus on both the literary aspects of the book (unfamiliar words, assorted proverbs, and sources of quotations) and details that pertain to women’s history. This edition’s appendices further position *Anne of Green Gables* within the gender culture of its day by reprinting three of Montgomery’s early stories whose plots recycle the cake-mistake episode (Anne’s embarrassing substitution of anodyne liniment for vanilla) alongside selections from the Pansy novels of the 1870s and 1880s and a 1925 interview in which Montgomery declared that home life was a woman’s primary responsibility. Other selections reflect Montgomery’s position in the larger world of letters, notably eight newspaper reviews of *Anne of Green Gables* and her 1915 magazine article, “The Way to Make a Book.” Reprinted here for the first time, the latter, which preceded Montgomery’s more self-indulgent account of herself in *The Alpine Path* (1917), provides a welcome glimpse of the hard-nosed professionalism that underpinned her remarkable career.

Mary Rubio and Elizabeth Waterston’s new Norton Critical Edition of *Anne of Green Gables*

is one of three classic Canadian texts issued by this major American educational publisher in 2006 and 2007. Anne Shirley’s appearance alongside Stephen Leacock’s *Sunshine Sketches of a Little Town*, edited by D.M.R. Bentley, and Susanna Moodie’s *Roughing It in the Bush*, edited by Michael A. Peterman, places her in canonical classroom company. A comparison of these three editions shows that within the general Norton format, there is considerable room for editorial flexibility in relation to the provision of biographical and contextual information and the arrangement of introductory and supplementary materials. Similarly customized is each text’s presentation of its own editorial issues. Because Moodie’s readers can find information about her book’s complex publishing history elsewhere, Peterman can summarize his “Choice of Text and Editing Strategy” in two concise pages. In contrast, because *Anne of Green Gables* has hitherto received less bibliographical and editorial attention, Rubio and Waterston dedicate a full twenty pages to “A Note on the Text.” Here, they explain the book’s early publication history (more clearly and accurately than in the Broadview account) and describe selected manuscript additions that show how Montgomery finalized the text. Most interesting among their selected variants between the manuscript and significant

published editions are the examples that illuminate Montgomery's awareness of idiom as a marker of social class. Like the Broadview edition, this edition replaces the grammatically correct "dreadfully" with Montgomery's original "dreadful" (when Anne says "I am dreadful thin, ain't I?" and Mrs. Spencer apologizes "I am dreadful sorry"), showing how "LMM walked a careful line between maintaining reasonably correct grammar and striving for authenticity with rural folk" (254).

While Devereux's editorial choices demonstrate her interpretive stance regarding Montgomery's "interest in constructing a didactic novel directed at girls and feminine education," resulting in a text that presents "an ideal of heroic womanhood, largely in an imperial context" (35), Rubio and Waterston refrain from expressing an editorial position other than the current need to "approach the novel with a new seriousness" (viii). Contextual and critical materials comprise nearly half of this volume, with Montgomery's biography narrated through the concluding detailed chronology. The "Backgrounds" section includes selected journal entries, portions of texts quoted by Montgomery, and several recent scholarly articles relating to her historical context. Under "Criticism" appears a selection of early reviews and responses, followed by "Modern Critical Views." This section places Devereux's reading among many others, including

those from such major scholars as Elizabeth Epperly, Frank Davey, and Juliet McMaster, alongside comments from Carol Shields and Margaret Atwood. Drawing on their deep and abiding commitment to Montgomery scholarship, this volume's editors have been hard-pressed to compress a wide range of material into their allotted space, with the result that many pages are dotted with the triple asterisks used by Norton to indicate extracts and omissions. One wishes that Rubio and Waterston had been able to negotiate more room—the Norton edition of *Roughing It in the Bush*, for example, is longer, and its pages are considerably larger—but the available space has been used very efficiently. Much information is compressed into their extensive footnotes, which identify such features as biblical and literary allusions, plants, dress styles, and historical details. For example, we learn that Jerry Buote's name places him in "a famous Acadian family" (36) and that "[t]elephones had been in use in Charlottetown since the mid-1880s" (222). As well, readers benefit from Rubio and Waterston's extensive experience in editing Montgomery's *Selected Journals*, which are frequently referenced in the notes.

In contrast to Devereux's account of Anne Shirley's Sunday-school roots, Irene Gammel locates her origins in secular popular culture and



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in Montgomery's personal history. *Looking for Anne* could easily borrow the subtitle "A Study in the Ways of the Imagination" from *The Road to Xanadu* (1955), John Livingston Lowes's analysis of Coleridge's sources and allusions. Scholars before Gammel have noted Montgomery's reticence about the inspiration for and writing of her most famous book, but Gammel is the first to concentrate on demystifying her various sources. While her methods are academic, as demonstrated in her endnotes and her accounts of her convoluted research paths, Gammel tells the story of Anne's origins in a friendly and accessible manner, playing with the conventions of detective fiction to engage with Montgomery's extensive readership. This volume's superb illustrations do much to enhance its appeal.

Gammel's dedicated research yielded many threads that interweave in her study—the popular magazines that Montgomery read and wrote for, the origin of the face that Montgomery clipped and claimed as her image of Anne, and events in

Montgomery's personal life and the experiences of her extended family. Hence, Gammel's approach is simultaneously biographical and cultural, as she attributes many aspects of *Anne of Green Gables* to Montgomery's emotional history, while discussing references and allusions that run the gamut from the significance of red hair to the popularity of Tennyson's Elaine. In the process, Gammel creates a genealogy for Anne Shirley, whose predecessors range from George du Maurier's *Trilby* to the stories of "Charity Ann," which appeared in *Godey's Lady's Book* in 1892, and of "Lucy Ann," which appeared the following year in *Zion's Herald*. The latter two are discussed in a late chapter titled "The Mystery of Anne Revealed," which situates the creation of Anne Shirley within a contemporary context of orphan narratives, red-haired heroines, and fictional characters named Ann. (Missing from this genealogy is *Tilda Jane: An Orphan in Search of a Home*, a 1901 story by fellow Maritimer Marshall Saunders, now being reissued by Formac.)

In some instances, Gammel uncovers details that Montgomery never knew, such as the full story of Evelyn Nesbit, the ethereal girl in the anonymous art photograph that Montgomery pinned on her wall. Montgomery would have been horrified to learn the sensational story of her model's real life, involving the murder of her former lover by her insane husband. Gammel's determination to discover how Montgomery obtained Evelyn's picture plunged her into the complex world of early twentieth-century periodical publishing, and her narrative illuminates unexpected linkages between the sophistication of New York and the remote Cavendish homestead where Montgomery was able to read the latest magazines because her family conducted the local post office, which gave her access to other people's mail.

Gammel supplemented *Looking for Anne* with a series of exhibits at sites across the country, in Toronto, Ottawa, Winnipeg, Cavendish, and Vancouver. As described on the website of the Modern Literature and Culture Research Centre that she runs at Ryerson University,

[t]he exhibition assembles in panels images selected from a treasure of new visual sources such as portraits, photographs, daguerreotypes, manuscripts, magazine advertisements, cover

art, and posters. . . . The narrative told in the exhibition is based on new research that presents the many faces of Anne as Maud pieced them together in 1905. For the first time, viewers are able to see how the iconic character . . . was composed by the blending of glamour girls and orphan girls whom Maud discovered by reading the magazines in her grandmother Macneill's homestead in Cavendish, Prince Edward Island. The exhibit reveals the complex evolution of the world's most famous redhead. ("Anne of Green Gables")

While these panels may be interpreted on one level as publicity for the book, each exhibit was enhanced with local resources. In Vancouver, where the display was set up in the Irving K. Barber Learning Centre (the UBC library) for several weeks during Congress, these additions were modest. In the longer-running version currently at Library and Archives Canada (LAC), curated by June Creelman and Gammel, the panels introduce a substantial display of material from LAC's own collections. Here, I perceived a notable effort to reach a French audience, with bilingual panels and labelling, and attention to translations of the book into French.

Further information about the exhibit appears on LAC's website, which announces the extent

of its relevant holdings as “1,091 books, posters, musical scores, videos and other documents pertaining to the author of this well-known children’s story” (“Reflecting”). Most of these items belong to the Ronald I. Cohen collection of Montgomery publications and associated materials, further described in a concise online essay by Elaine Hoag. Particularly impressive is the accompanying essay on “The Translations of *Anne of Green Gables*” by Josiane Polidori, Head of Children’s Literature at LAC. The LAC website also includes links to major scholarly and popular resources.

Included in the LAC display, which runs from 4 June 2008 until 1 March 2009, are original copies of *The Delineator*: the January 1905 issue with the George Gibbs cover image that later reappeared on the cover of Page’s first edition of *Anne of Green Gables*, and the February 1904 issue containing a story by Montgomery. These are accompanied by an early, undated printing of Montgomery’s *Island Hymn* and a rare pamphlet of her poems that she distributed to friends for Christmas in 1902. Archival documents include letters to Ephraim Weber and George Boyd MacMillan, Montgomery’s publishing contract with L.C. Page, and some pages of the original manuscript (borrowed from the Confederation Centre for the Arts in Charlottetown). An array of

different editions over the century, in English and translated into about a dozen different languages, shows varying interpretations of *Anne of Green Gables* and highlights its international appeal.

A major focus of this exhibition is the book’s impact on stage and screen, with posters for the early films and stage performances from both the Cohen collection and the archives of the National Arts Centre. Memorable are the RKO poster for the 1934 film that describes *Anne of Green Gables* as Montgomery’s “classic of American literature,” comparative clips from the 1934 movie and the 1985 Sullivan telefilm, and Anne’s puffed-sleeve dress from an early production of the *Anne of Green Gables* musical—which is pale blue, not the “rich brown” garment sewn by Mrs. Lynde. Viewers are also reminded of the book’s many other spinoffs with a cabinet containing a book of paper dolls, a pop-up book, and *The Anne of Green Gables Cookbook*. The exhibit includes a brief reference to the Green Gables National Historic Site in PEI and reminders of the commemorative involvement of Canada Post and the Royal Canadian Mint, with blow-ups of the 1974 and 2008 stamps and originals of the 1994 gold coin and the 2008 quarter. Most moving is the section that asks visitors to share their favourite moments from *Anne of Green Gables*. The day I visited the display, the board was covered with



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post-its in handwriting that varied from the childish to the mature, referring to Anne's "scope for the imagination" and extravagant language ("my life is a perfect graveyard of buried hopes"); her various scrapes, such as dyeing her hair green, getting Diana drunk, and "Quand elle frappe le garçon"; and readers' sadness when Matthew dies. I hope that someone is collecting these.

While Gammel's research into the origins of Anne Shirley has yielded a fascinating trove of new images and information, the biggest challenge undertaken by any of these authors is Budge Wilson's authorized prequel, *Before Green Gables*. It could not have been easy to flesh the skeletal details from "Anne's History," chapter five in Montgomery's book, into a full-length novel, and Wilson's success is indicated by her book's appearance on the best-seller lists of both the *Montreal Gazette* (26 April 2008) and *Quill &*

Quire (May and June 2008). The book received much advance publicity, even in such commercial venues as *The Costco Connection* (Schwartz), and has been widely reviewed in consequence. In her feature review in *Quill & Quire*, prize-winning children's author Sarah Ellis commended Wilson's ability to "channel" Montgomery and produce a convincing version of Anne's first eleven years (60).

In addition to using Anne's own account of being passed from one family to another as a framework, Wilson cleverly integrates details that dovetail with Montgomery's narrative. Anne's father, Walter Shirley, is cast as a math teacher (geometry will be Anne's nemesis), while her mother, Bertha, loves poetry. Bertha's skin is "a flawless alabaster" (9), anticipating Anne's desire for "an alabaster brow." Once five-year-old Anne establishes her relationship with Katie Maurice, her imaginary companion who lives behind the

glass window of the Thomas family's bookcase (used to store dishes), her midnight conversations with her only friend create a voice that anticipates that of Montgomery's Anne. As well, Wilson fully accounts for the knowledge that Anne displays upon her arrival at Green Gables, showing how she acquires her extensive vocabulary and her love of books and reading despite her erratic schooling. Wilson develops an incident to demonstrate Anne's previous experience with ipecac, the remedy that will save the life of Diana's little sister, and anticipates Anne's eventual move to PEI by acquainting her with the beauty of the island through her geography lesson. Although there are no household cats at Green Gables, there were many in Montgomery's own life, and Wilson gives the unwanted Anne a comforting pet to create some emotional stability. Especially tricky are the details of alcoholism and abuse that Montgomery's Anne mentions briefly. Mr. Thomas's drinking is not whitewashed, although Wilson creates a degree of sympathy for him that might trouble some readers, given his violence toward his wife. Like *Anne of Green Gables*, this novel depicts a mostly female environment, with few effective men. A child drudge reminiscent of the orphans who populate much Victorian fiction, little Anne chops countless carrots and potatoes and washes far more diapers than one cares to envision. However, the women

who take her in are not cruel, but are themselves trapped in poverty and endless child-bearing in the bleak rural interior of Nova Scotia, where loneliness and deprivation are the order of the day.

While this book is a prequel, it is best appreciated by those who already know *Anne of Green Gables*; both its style and its content require some maturity, although the softly shaded illustrations by Shelagh Armstrong help to lighten the story. These pictures were omitted from the American edition, which introduces many other changes (in addition to the unappealing cover mentioned earlier in this review). Various omissions and random alterations in wording do not represent improvements: for example, Wilson's alliterative sentence "The foliage finally fell from all the trees" (241) is changed to the blunt "The leaves finally left all the trees" (207). Also missing are details regarding the position of the sun at the time of Anne's birth (chapter 7) and Wilson's paragraph on the fate of Lochinvar, Anne's beloved cat (chapter 53). As well, the American edition inexplicably alters the titles of several chapters, resulting in two that are headed "A Surprise Visit" (42 and 46). I haven't seen the British edition, and hope that Penguin's English editors have been more careful than those in the US.

Young readers who are not ready for the full *Anne of Green Gables* can enjoy a taste

of Montgomery's story with Deirdre Kessler's adaptation, which features shorter sentences and explains potentially unfamiliar words like "orphan" and "orphanage." While brevity requires much reduction of Anne's colourful speech, Kessler retains some of Montgomery's wording when it is sufficiently simple, as when Marilla first sees Anne as "an odd little figure in the stiff, ugly dress" (5). Also reduced are Anne's adventures. This centennial text began as *A Child's Anne* (1983) and initially included the episodes concerning puffed sleeves and Anne's green hair. While the new version further reduces Anne's experiences to breaking her slate over Gilbert's head, getting Diana drunk, saving Minnie May, and being rescued as the lily maid before she suddenly writes the Queen's entrance exams, Anne's rivalry with Gilbert is still present, along with the intensity of her emotional ties to Diana, Matthew, and Marilla. Having begun this extensive review by quibbling about visual presentation, I find myself returning

to the topic once again. This picture-book version replaces the stilted black-and-white drawings of the 1983 text with colour illustrations that offer little improvement. One hopes that young readers will pay more attention to the words than to David Preston Smith's often cartoon-like images of a snub-nosed Anne whose appearance lacks the appeal of Ben Stahl's image, now memorialized on the commemorative postage stamp and quarter of 2008.

Although the books covered in this review constitute a small portion of the flurry of publications and other activity generated by the centenary of *Anne of Green Gables*, the diversity of their approaches—aimed at university classes, general readers, and children—signals the breadth of Montgomery's audience. In a country that lacks a strong commitment to literary culture, this kind of celebration, which rarely occurs with figures other than hockey stars, testifies to the remarkable status of Montgomery's invented child.

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